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# MVSEVM NEWS

APRIL 1927

GEORGE W STEVENS  
1866 - 1926

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THE TOLEDO MVSEVM OF ART  
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• M U S E U M N E W S •

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No. 49

TOLEDO, OHIO

April, 1927



GEORGE W. STEVENS

THE TOLEDO MUSEUM OF ART NEWS



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EDITOR, BLAKE-MORE GODWIN, M. A.  
Director of The Toledo Museum of Art.

No. 49

APRIL

1927

*Art is that science whose laws applied to all things made by man make them most pleasing to the senses.*

*George W. Stevens*

RESOLUTION OF THE BOARD

OF HOW MANY can it be truthfully said that their place in the community can never be filled? We, who have known George Stevens for many years, both as director of the institution we hold so dear and as a cherished friend, can in all sincerity render him this, the greatest of all tributes. Wandering with him, through the galleries of the Museum we have marvelled at his knowledge in all the branches of art to which it is devoted. His versatile mind was not a mere storehouse of barren facts, but a treasury of intimate details that shone like jewels in the light of his wonderful wit and sense of humor. Each exhibit had its story, told in his own inimitable way and it was always a story that gave a living interest to the inanimate object and impressed forever upon the minds of his audience facts that would otherwise have been soon forgotten.

He lived in and for the future. The present held for him but the opportunities of laying the foundation for the greater things his vision planned for the years to come. But for this

vision, this constant, untiring striving towards an ideal, the Museum could never have become what it is today. That was but one phase of his character. Another was revealed to those privileged to be present on the Sunday afternoons when, in his office, he gave audience to all who sought his counsel. They were mainly children—children of the poor and of the wealthy, irrespective of creed, class or color. They brought to him their cares and troubles, starting with questions concerning their work in the Museum and drifting gradually to their purely personal troubles and difficulties. They seemed to regard George as a second father, more capable perhaps of solving their problems than the real one, and they were never disappointed. Each was received with the same sympathetic interest and understanding and none departed without a helpful suggestion that only one who understood the soul of a child as George did, could give.

It was his thorough understanding of human nature, his innate kindness, his appreciation and consideration of the views and rights of others that made it possible for him to achieve the seemingly impossible—to build up in a community which had for generations paid but little attention to this branch of culture, an institution devoted to the arts, so close to the hearts of his fellow citizens that they called it "Our Museum." Even his iron will to carry out his high ideals would have been helpless against the difficulties that stood in the way of their realization, had it not been for these qualities.

He was never discouraged. His devotion to the Museum was such that when his body, racked and torn by suffering could no longer respond to the call of his active duties, his wonderful mind never ceased working to turn his vision into a reality.

His sole aim in life was to make of our Museum the museum of his dreams, a living, active influence in the community, bringing to each and every one the gospel of the love of beauty in all things.

In this he succeeded. To him, above all men, we owe the soul of our Museum and it is our task in the future to preserve that soul by striving towards the ideals he ever held before us.

## AN IDEAL ACHIEVED

THE annual report for 1926 in closing, dwelt upon the accomplishments of the preceding years, referring to the service of George W. Stevens as follows:

"But with all our financial, physical and educational growth, we have also suffered a tremendous and irreparable loss in the death of our Director, George W. Stevens, who had guided the destinies of this institution for nearly a quarter of a century.

"When Mr. Stevens became director of the Toledo Museum he took charge of an institution which had no funds, no collections and no home. Toledo was a small city. Its citizens, with a very few exceptions, had no knowledge of art and no interest in art. But Mr. Stevens had a new idea and a great ideal.

"With keen insight he saw clearly the social, the civic and the aesthetic needs of our time. But he went far beyond and found the solution to the problems presented. That solution was art—art in its manifold applications. To many of the questions of life he found it the answer.

"He had a free and bold conception of art, of its powers and its possibilities. He saw it as the force which could lead us out of the bondage of the commonplace; he saw it as the panacea for the great unrest; he saw it as the vital necessity for the symmetry of life; he saw it as the solution to industrial advancement and commercial supremacy; he saw disclosed in the works of the master painters and sculptors the fundamental principles of art, and he knew that these same principles could be applied to all things made by man just as surely and just as successfully as the laws of science.

"Mr. Stevens had a great ideal, an ideal of a Museum of usefulness and helpfulness. He held that a museum of art was as essential to the growth of a city as railways, factories and harbors. He felt that it had a mission to perform. That mission he clearly visioned as the education of all of the people of the community in art and its application to their lives.

"Art is our precious heritage from the past—the best of all man knew and thought and dreamed. Mr. Stevens saw the Museum not only as the conservator of our birthright but as the mentor of future generations. He spoke then to the child, heralding him as the man of tomorrow and endowing him with the tools of beauty and knowledge. His concept of the

functions of a museum was as broad as his view of the potentiality of art: With the strength which comes from sound convictions he labored unceasingly to advance his ideal of a museum which would house the great masterpieces of all the arts; which would make our city a Mecca for connoisseurs and experts; which would interpret those works of art to the people of Toledo; which would expound the laws of art to the child and the adult, the poor and the rich; a museum which would know neither creed nor caste, but would dower with opportunity all those who seek self-improvement.

"The great ideal was ever clearly envisioned in Mr. Stevens' brain. The way toward the achievement of the ideal was but a simple matter of experimentation. For twenty years he maintained a laboratory of human research, testing and trying, accepting and rejecting means to reach the great end. With group after group he proved his theories until they stood as theory no longer but became educational truths and these truths in turn became axioms in the museum field. He made of the Toledo Museum an experimental proving ground for art education. There was no leader who had gone before him. There was no guidance to be found in the past. Success alone was the proof. But so sound was the theory and so scholarly the method that Mr. Stevens' findings were soon accepted unquestioningly and now the museums of two continents follow his leadership.

"And yet this leadership was not his alone. The honor belongs to two men, our Founder and our Director. We cannot speak of one without including the other. Edward Drummond Libbey, too, saw the splendid vision. A skilled connoisseur, he knew the best of the world's art, and he understood this great and beneficent force, the willing servant of man. Together they cherished the great idea and the great ideal. Together they made them both realities. Together they reached afield in many directions. But each outpost established and maintained was only a bulwark of the great yet very simple purpose which they had so clearly conceived and but an added proof that the daring dream had become a reality. These proofs stand today as the most enduring evidences of the life work of two men—the one who dared to dream, the other whose faith and justified belief endowed that dream beyond all hazard of the future."



## THE GEORGE W. STEVENS GALLERY

**A**T THE annual meeting on January 12, 1927, the Trustees unanimously voted to name the gallery devoted to the collection of manuscripts and early printed books in honor of the Museum's first director. It will henceforth be known as the George W. Stevens Gallery.

The collection of manuscripts and books has been developed to tell the story of the art of the printed page. Writing, and later printing, were man's inventions to record his thoughts and deeds, his aspirations and his achievements. Having created this simple vehicle for his expression, he was not slow in realizing that to it, as to all other things, could be applied the laws of art, making it more pleasing to the senses. Beauty could be developed not only in the flowing rhetoric of his prose and the stately or gay measures of his verse, but in the form of his characters, their composition and adornment.

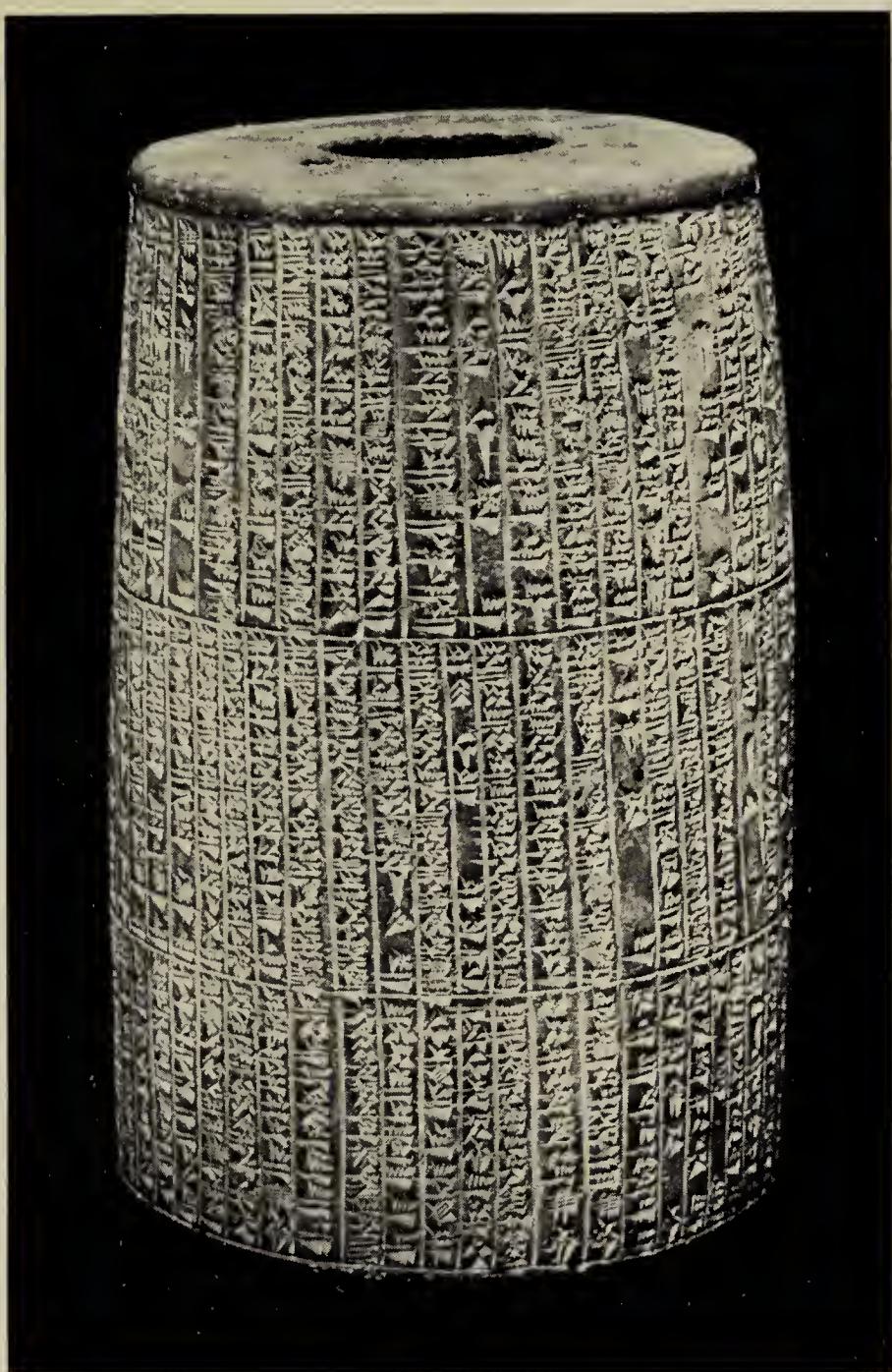
Mr. Stevens, ever cognizant of the manifold applications of art, was quick to sense this quality in the printed page. Medieval manuscripts had long been treasured in museums and libraries, but they were valued chiefly as early texts of classical and other literature, and, when ornamented with miniatures, as examples of art as related to contemporary or later paintings on a larger scale. Mr. Stevens saw in manuscripts and books material rich in its own right, awaiting the hand that would collect, display and interpret it, making it

interesting to the most casual visitor as well as available to the serious student.

He began to acquire, early in this Museum's history, splendid and important examples of typography and handwritten pages. His foresight enabled him to develop a magnificent collection at small cost, for he was a pioneer in an open field. Being familiar with that which had contributed to the advancement of the art of typography, it was fairly simple for him to obtain the works which were essential to tell the story. Today it would be more difficult, for there are twice as many collectors of books in America now as there were five years ago, and prices have risen accordingly. To give a single instance: It was but five years ago that Mr. Stevens secured a superb copy of the first book printed in the New World. The cost at that time seemed high enough, £185. Today the market value of that book is £1850—just ten times its worth a few years ago. That little volume has been earning a higher rate of interest than most investments, or even speculations.

Such books as this, not on account of their value, but because of their importance as examples of typography, as historical documents and as masterpieces of the printer's art, have brought bibliophiles of international repute to the Stevens Gallery, to study its treasures and pay homage to the man who developed it.

This development stands as Mr. Stevens' model for the expansion of all the Museum's



THE NEBUCHADNEZZAR CYLINDER

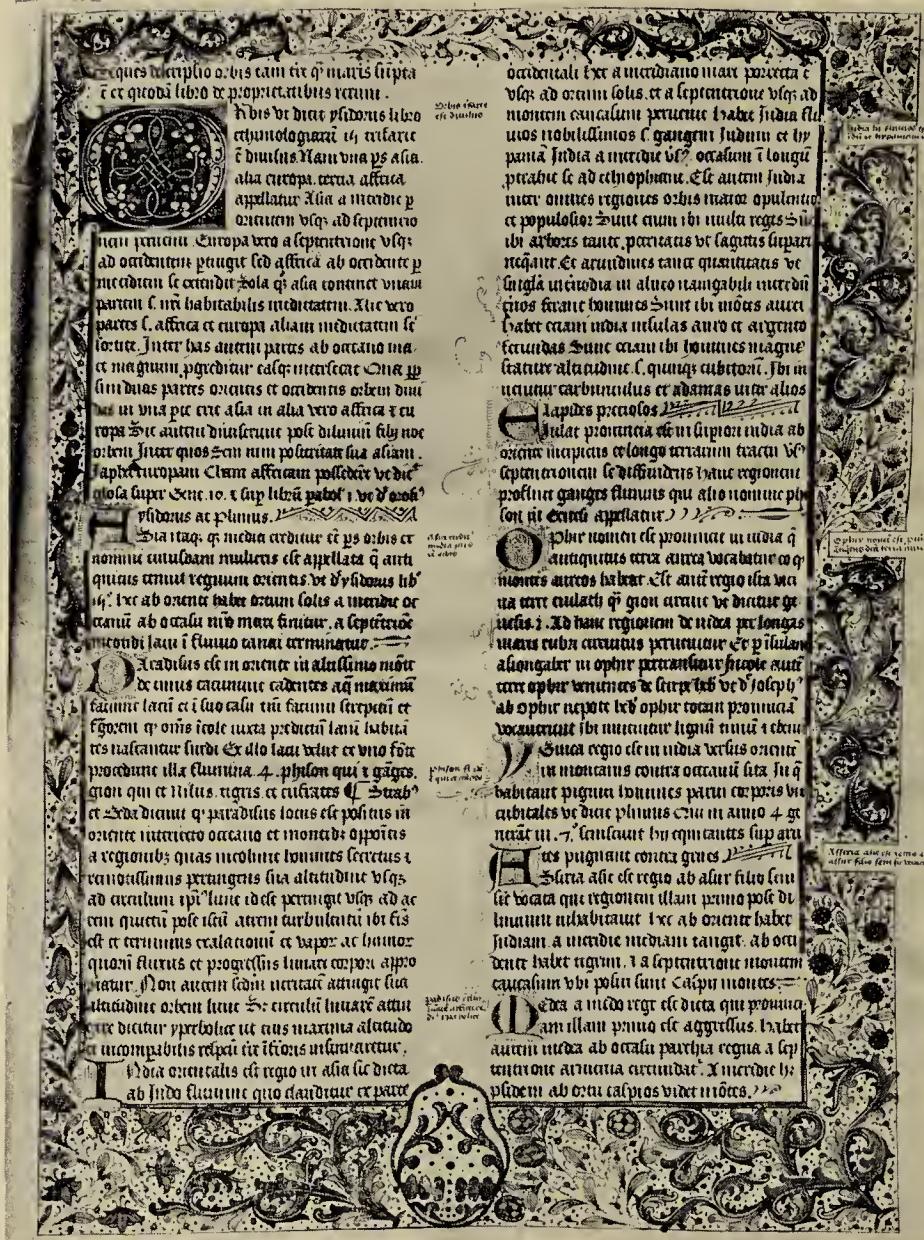
collections. The scientific mind ever evidences its logical and exact thinking. The gallery of books and manuscripts is the result of a consistent plan carefully followed. Moreover, there was nothing nebulous about the plan. Fortified with a comprehensive reference library, including standard authorities in Latin, German and French as well as English, Mr. Stevens put down his plan on cards in index form, in such a way that it was a constant guide to his collecting. It showed almost graphically the important developments of the art, the individual items which most perfectly exemplified these developments,

where they might be obtained, and the value which the market had set upon them.

Mr. Stevens did not leave the collection complete. There are many additions which must be made. On the most important of these he was working at the time of his death. But the way is clearly charted in his plan. By following it the group will eventually be as perfect as he himself would have made it.

As it now stands, it is unique throughout the world. There are greater collections of manuscripts and larger groups of printed books, but our own is a little nearer perfection in its exposition of the art of the book than

THE TOLEDO MUSEUM OF ART NEWS



THE GLANVILLE MANUSCRIPT

Gift of Frank W. Gunsaulus

XIV CENTURY

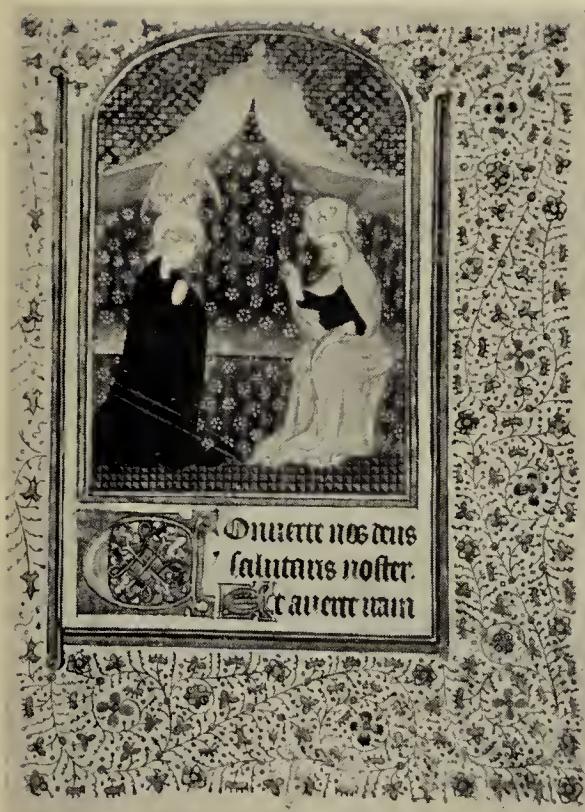
any other. Of all such collections, it has been developed with this end in view: to show in logical arrangement of masterly examples, each step in the growth of every branch that contributed to the complete development of the arts of writing and printing.

The invention of writing has had an inconceivably great influence on the progress of the human race, greater than any of man's other achievements, either material or intellectual.

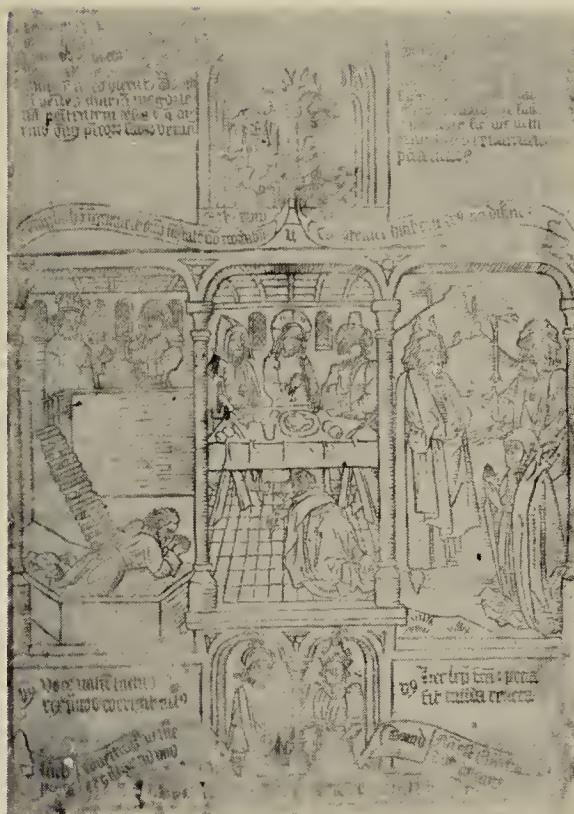
In Egypt, picture writing was known six thousand years ago, and there first of any place in the world, these pictures were converted into syllabic signs and writings became phonetic. The ancient Egyptian made another forward step long before 3000 B. C. and produced an alphabet of twenty-four letters—

the earliest known. He also invented a material on which to write, papyrus. He next simplified his characters and at length possessed three forms of writing, the hieroglyphic, the hieratic and the demotic. The first and the last of these types appeared on the Rosetta Stone, but only the first is as yet represented in the gallery of books and manuscripts.

An almost equally ancient system of writing was the cuneiform, invented by the early Sumerians and by them handed down to the Babylonians and Assyrians. Their characters were impressed with a pointed instrument on clay tablets, which were then dried or baked. This writing is represented in our gallery by a group of tablets, the oldest of which is dated about 2700 B. C. Our most important ex-



XV CENTURY FRENCH MINIATURE



LEAF FROM THE BIBLIA PAUPERUM

ample of cuneiform writing, however, is the Nebuchadnezzar Cylinder of the sixth century, b. c. On cylinders of clay the king caused to be impressed a record of his accomplishments, and his prayer to his gods to look favorably upon his works, slay his enemies, and give peace to his soul.

Influenced largely by the Egyptians, the Phoenicians devised a purely alphabetic system of writing, which they passed on to the Greeks, who modified it to better express the sounds of their own language. A group of papyri from the great find at Oxyrhynchus, in Egypt, represents in our gallery the writing of the Greeks.

From the Greeks the alphabet was carried to Sicily and Italy, and thence it spread throughout the world. By the Romans it was modified again, and for the last time, for the alphabet of the Romans is our own. A fine tomb inscription of about 100 A. D. in the collection is a splendid example of Roman lettering at the time of its greatest perfection.

Near the beginning of our era, there came into use a new writing material, vellum, which had a tremendous effect upon the art of the book. The fine writing surface which it provided, so rich and beautiful in itself, encouraged the elaboration and ornamentation of the text. Books were frequently written in letters

of silver and gold, with elaborate initials, beautiful borders and colored illustrations. An initial from a Flemish Bible, the earliest medieval illumination in our collection, dates from the twelfth century.

In France, the art began a rapid rise near the close of the eleven hundreds and at the time of St. Louis, took the ascendancy which it retained for two centuries. On Books of Hours, psalters and other religious works were lavished the artistic efforts of the scribe and the illuminator, just as his brother craftsmen in other fields devoted their noblest efforts to the embellishment of the cathedral.

Our French Book of Hours, done near the end of the thirteenth century, is written on vellum in fine Gothic letters. It contains forty-two miniatures. Where landscape is used as a background, it is very delicate in drawing and in color. The initials are in red, blue or gold.

In the fourteenth century, manuscript writing and illumination continued to advance in France. The style is that of the preceding century expanded and enriched, as shown in our fine example. This, the Glanville Manuscript of about 1360, of which we possess five vellum leaves as the gift of Dr. Frank W. Gunsaulus, shows the later development of this style.

in legatum eorum ambulabat. Eascul  
victoria mea iuxta mea seruabat am  
bulabat in eis ego datus erat. Eascul le  
git meus arce vicius et frons ho inter  
in eis ego datus. Ois ho ad primam sanguis  
sui non accedit ut reuelare spaudine et ego datus.  
Turpitudine patrum tuum spaudinem meum ut  
non discopos. Hoc tua est ille crudelis spau  
dinem et Turpitudinem uos patrum non  
discopus spau tuum est Turpitudi  
nem sororis tue et pte sue et mte q domi ad  
fors genita est ille crudelis. Turpitudine sue  
filii tuu ut neptal exulta crudelis q  
perito tua est Turpitudine sue uos patris  
tuu qm peper pte tuo et sorori tua non crudelis  
Turpitudine sorori patris tuu non discopus  
est qm caro est pte tuu. Turpitudine sororis  
ministrum tuu non crudelis. qm caro sit ministrum  
Turpitudine patrum tuu non crudelis. nec de  
citas ad uorem ei qm affinitate sanguis  
Turpitudine nrae tuu non crudelis. qm ipso  
filii tuu est non discopos ignominia et  
uxore tristis sui mulier accepit. Turpitudi  
ne uoxis tristis tuu non crudelis. qm ipso  
spaudinem et adhuc ma uident. Ad mi  
norum qm parvus nrae non accedit. nec crudelis  
sed uidentur ei. Qui uox primi tuu non  
conuictus sanguine maculabis. De sem  
ne tuo non datus ut qstet. uox moloch. nec  
pollutes noni dei tuu. ego datus. Qui masculo  
n nonsebis coru frumento et ab homina  
no. Et omni perire non coris. nec macha  
bis ei eo. Multa uicarum uincere non  
intendebus qm scilicet. Haec polluimus in  
omnibus huius quibus grammaticae sunt un  
us genet qm ego etiam an spectu uen  
i quibus polluta est haec cui ego sedis uiscato  
ut euomat hysteres suos. Eustodice legu  
tina mea arce uictoria in faciat et o  
ly ab hominacib; istas iam indigena  
qni color qui pgnatur apud nos. Omnes  
enim exortores istas fecerit auctoritate qm fuerit  
an nos et polluerit eam. Eauet gne et nos  
simili euomat et pma fecit. si euomu  
re genet qm fuit an nos. Ois autem qm fecit  
de ab hominacib; huius quidpam pvt de  
metu pte sui. Eustodice mandata mea  
Hoc fuit qm fecit hi qui fuit an nos.  
ne polluimus in eis. ego datus ds uester.  
equus est datus ad

mojor ducit. Lector ad oem et  
huius iste dices ad eos. Hoc etiote. qm ego  
suis sum datus ut. Unusq; multum et pa  
rem sum ameat. Eascul mea custodire.  
ego datus ds ut. Hoc qm ad pte. nec dros  
phantos facias nobis. ego datus ds ut. Si i  
molarias luctum praefacio dico ut sit  
placabilis ro die quo fuerit in molam co  
nivent ei. et die aliud. Numq; autem etiud  
iun fieri in diuini casti igne obvium. Si  
quis post biduum ageretur et circa ppha  
miscaurum ipse talis misericordia iniqui  
tati sua. qm sancti duci pollue. et pte aia  
ala de medio pte sua. Si misericordia segre  
res te que non uidentis usq; ad soli sup  
ficiem te nec uidentes spicas coll  
grediens in unica tua uictuosa et gna  
re deuina congregabis. Si pugnabis pgo  
mis expendi dimicabis ego datus ds ut  
Non facias furum. ut inueniam nec  
despias unusq; primi sui. sed pte  
meritis in noie inceps nec pollutes noni  
te tuu. qm datus. Non facias euipu

## GUTENBERG'S MANUSCRIPT PATTERN

French illumination perhaps reached its peak of excellence at the close of the fourteenth century. But the standard of important manuscripts of the first half of the fifteenth century is so high that they are only eclipsed by the greatest masterpieces.

Our French examples from the early fourteen hundreds and a Flemish Book of Hours of the middle of the fifteenth century are finely decorated. From the same century we have leaves from Italian manuscripts, and from the early years of the next century an illuminated page from a Norman Book of Hours.

One of the most important documents in the entire collection, a scroll manuscript,

dates from the fifteenth century. On a strip of vellum some five feet long is written in splendid Hebrew characters the Book of Esther, preceded by conventional ornament. The rarity of scroll manuscripts is such as to make any one of great importance, and the fine quality of this particular example greatly increases its value. Dr. Ettinghausen, a London connoisseur, has said that this manuscript, together with the first book printed in the New World and the two Grolier books which we possess, are enough to make our gallery of supreme importance.

Other manuscripts of the Orient—Persian, Sanskrit and Arabic—go to complete the story of the handwritten book.

desuper: et mare despoliuit de bovis etris  
qui sustinuerant illud: et posuit super  
pauminatum frumentum apud. Alusach  
quod sabbati quod edificareatur in  
templo et ingressum regis eum con-  
uenit in templu domini: ppter regem  
assiriorum. Reliqua autem verborum achaz  
et omnia q̄ fecerit: nonne hic scripta sunt  
in libro scriotorum dictu regum iuda? **D**ominusq; achaz cum patribus suis:  
et sepultus est cu ris i cunctorate daniel: et re-  
gnum ezechias filii eius p ro. XVII.

**A**nno duodecimo achaz regis iuda?  
regnauit osce filius ebla in sara-  
mia super israel novem annis: fecitq;  
malum coram domino: sed non sicut  
reges israel q̄ hanc cu fuerit. Contra  
hunc ascendit salmanazar rex alteri-  
orum: et factus est ei osce seruus redi-  
batq; illi tributa. **L**uc: deprehendit israel  
rex assiriorum osce q̄ rebellare voleat  
ne illis nūnos ad sua regem egyp-  
tine prestare tributa regi assiriorum.  
sicut singulis annis solitus erat: obse-  
du eum: et vindictum misit in carcerem:  
pruagatusq; sicut etiam et alios  
lamentari obledit tam m̄is annis.  
**A**nno autem nono osce regis rex assirio-  
rum saramia: et transiit israel in assi-  
rios: posuimus: eos i haianae et i abe-  
nita fluminis pozan in circumcisus me-  
dotum. **F**actus est nūm nūm precessere  
filii israel bonum deo suo q̄ edocerat  
eos de terra egyp de manu pharaois  
regis egyp: colerunt deos aliosq;  
et ambulauerunt inter rūm grām  
q̄o consumptas domum i conspectu  
filiorum israel et regū israel: quia sibi  
fretant. **E**t remanserunt filii israel ut  
vibis non credis communum deo suum: et  
relinquenter sibi credidit i castro urbibus  
sunt a tunc custodū usq; ad cunctam

munitam. **F**eceruntq; sibi statuas et  
lucus in quā collē sublimi: et subter  
omni lignū nemorosum: et adolecentes  
ibī in cūlū super aras i more genū  
quas reauertirent dñs a facie eorum.  
**F**eceruntq; verba p̄fima i cunctas do-  
minum: et colerunt immūdicas de  
quib; p̄cepit n̄s dñs ne facerent rebū  
hor. **E**t rebūcatus est dñs in israel  
et in iuda p̄ manū omnium p̄fraz  
et vidētū dicens. Reuertimur a vijs  
vestris p̄fimis: et custodite p̄cepta  
mea et cunctas: iuxta om̄ne legē  
quā p̄cepī patribus vestris: et sciat  
mis ad vos in manū scriotorū meorū  
prophetae. Qui nō audierunt: sed in  
duraeūtū cœlūtū suā iuxta cœlūtū  
partium suorū qui noluerunt obediē  
dño deo suo. **E**t abiectam legem  
eius: et padū quod p̄cepit cu p̄tribus  
cor et testificantere quibus cœlestis  
est eos: secundūq; sunt vanitatis et vani-  
egreunt: et secundū sunt genēs que erat  
p̄ cœlūtū eos sing q̄ibus p̄cepit  
dominus n̄s ut non facerent simi et  
ille facerbat. **E**t dereliquerunt omnia  
p̄cepta dñi dn sacerdotum: sibi con-  
flatiles duos virulos et lucos: et ado-  
rarent uniusnam misericordiā teli. **E**t  
iuxtaq; bala: et consecraverunt filios  
suo et filios suos p̄r igum. **E**t dñi  
nūm i scrupebam: et anguys: et  
tradidicunt se i facerent malū corā  
domino: et remanserunt nūm. **I**raulus:  
est dñs uehancire israel: et absolu-  
tos a conspectu suo: et non remanser-  
isti m̄bus iuda i amnōmodo. **V**ed n̄c  
ip̄e iuda custodūne mandata dñi et  
sacredatū ambus ambulauerunt in terris  
israel: quos operarū furent. **P**ronat  
q̄ dñs om̄ne senti isti et affliri eos: et  
tradidit eos i manū dñm p̄mitū. **V**ince

## LEAF FROM THE GUTENBERG BIBLE

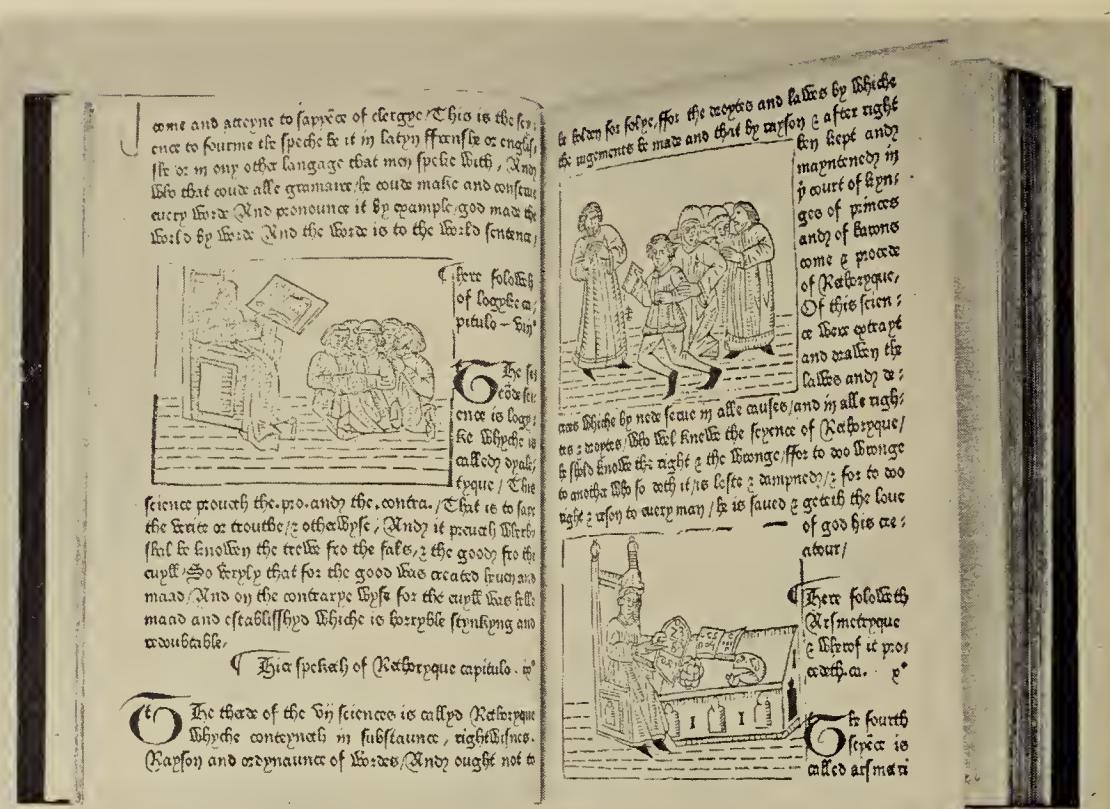
As the forerunner of printing from movable type came the Block Book. It was produced not so much to be read as to be looked at—for the edification of those poor both in purse and education. Hence, in this the text is subsidiary to the pictures. The Biblia Pauperum—the Bible of the Poor—was produced early in the fifteenth century. From this book we have two leaves.

The last of the block books, and the only one printed in Italy, was another Biblia Pauperum. Small in size, it is almost a pocket edition.

The printing press with its movable type was to be almost as important a factor in the development of man as the invention of writing itself. There has been much dispute as to

whom belongs the honor of inventing printing. We are safe now in awarding it to Johannes Gutenberg. In his shop in Mayence he worked for five years on one publication, now the most precious piece of printing in the world, and for beauty and workmanship unsurpassed by any later work. This was the Gutenberg Bible, sometimes known as the Mazarin Bible, for the first copy of it was discovered in the library of the famous Cardinal. The two leaves which we have, the first product of the printing press, show the impression of the earliest known movable type.

The early printers followed closely the style of the scribes, and Gutenberg no doubt took for the pattern, not only of his type face but



of his page composition, a Latin Bible written by hand in Germany early in the fifteenth century. A leaf of this manuscript we have, which so closely resembles Gutenberg's page that it is inconceivable that it was not his model.

Before the invention of printing, pages of books were not numbered; consequently the first printers followed the old custom. Foliation or the numbering of each leaf—not page—was first adopted in 1471, in a volume which is now exhibited in the Stevens Gallery. It was not until the time of Aldus, in the year 1499, that each page was numbered as is now customary. The book in which this practice was begun is also a part of our collection.

The first great English printer was William Caxton, wool merchant of Bruges. There he learned the art of printing and returned to England to set up his plant in the Almonry of Westminster Abbey. Among his works is the *Mirrour of the World*, the first book in the English language to be illustrated. It is one of the most remarkable and interesting documents in the English language. Of this a splendid copy was presented to the Toledo Museum by Martin V. Kelley.

Anthony Koberger, the godfather of the great master of engraving, Albrecht Durer, was one of the most important of the early

printers. He worked at Nuremberg and from his press we have a complete Nuremberg Chronicle. This last is one of the most famous books in existence. It is a summary of the history, geography and wonders of the world and contains 2,000 woodcut illustrations making it the picture book of the Middle Ages.

After the death of Caxton in 1492, his materials passed into the hands of his assistant Wynkyn de Worde. Another of Caxton's apprentices was Richard Pynson. During his time was evolved the English Black Letter and he was the first to use Roman type in England. He was also the first to hold the office of Royal Printer to the King, at that time Henry VIII. His successor in this office was Thomas Berthelet a noted binder as well as printer of books. The Museum possesses fine examples of the publications of all three of these early English printers.

Aldus, the great Venetian printer, feeling a growing demand for smaller books which could be carried in the pocket or saddle bags decided to inaugurate a new style of type, compact yet clear. Such a type was cut for him, copied, tradition has it, from the handwriting of Petrarch. This type known as *Italic* was first used by Aldus in 1501 in which year he printed a volume of Horace now in the Stevens Gallery.

**L**e*tra Diuina. Canonica. L*etra de la **R**ima et. **C**omo  
parece **P**ecatim. **D**onde se repare en los **T**extos latinos  
por la costumbre larga y continuada que tenian de adecar sus  
dolos. **L**etra de la **L**anomia. **D**onde se **p**arece **T**erri, **q**, **c**, **z**, **ñ**, **ñ**,  
**L**isma. **D**onde el etero dice. Que la mala costumbre / aun que sea  
por mucho tiempo vivida / no alivian / antes agrava la culpa.  
**A**ll mismo. **L**etra de confus. cap. Ad nostrum audi. **E**n el  
**cap.** Quato. **I**tem. **E**t. **D**e pelear. cap. viii. **I**tem. **E**t. **D**e u-  
**ciap.** **L**etra de la **q** uales. **P**or lo que se dice. **L**.  
**Q**ue sit longa dolie **l**ui. **I**tem. **f**f. **D**e legi. a **S**ona. **L**on-  
**ga doleru. l**etra. **E**s allio argumentos a unque regan alguna  
apareciantinguna critica de verdad contener.

manera de le ofender probaron a d<sup>r</sup> algunas razones y d<sup>r</sup> epedida de cedas y doctoro apoyando que los que en estas fiestas se ocupan en las vanidades tumultuando se va dij<sup>r</sup> que se estaban guardando el dia sacerdote de la fiesta como viene mandado que en esto especialmente no haya olvido o desidia. Alquedate que d<sup>r</sup> duesfan estificar el dia santo de la fiesta, y no es razon que estemos tan agenos y nulos en estas cosas que nos mandan y queremos que se lo cupedo guardemos que las segamos como rego dice por opinion elviana y particular. **P**ues luego veniamos a estos que pisan en como lumanadas de abusos y de donde guardar las fiestas bajar a don enemistad de ofendido enella cofia no licetas y vedadas y las quebrantan: de que han pena de cedula. **M**ingano al tan negro y tan sumiso que coedie que guardar la fiesta en arar y canar enella: y le guarda muy bien: haciendo obediencia mecanicas. **P**ues digo que lo que en las fiestas se ocupan en las cofias fechadas quedan en ello guardadas. **G** y para que mejor le vea dicho y la que viene en la vista de tanta maldad en una doctrina que santo Thomisio pone en su libro. El qual en esta que entra guarda de la fiesta de cofias ordena considerar. **L**lamase en el principio que en aquello en que el hombre destra tener que en ocupar de las cofias alabanzas y amores de dios. **L**lamase en ellas destra obrar felonias. Y lo que este serio destra obrar felonias en este d<sup>r</sup> entre maneras. **L**lamase en primera la obra destruir pelear y mordiendo de culpa y otras felonias en cofias al vilmente de la vino y la gracia de la plena que lleva lo que no es cosa destra de la gracia lo que en obliga a destra de la maldad pecado que con perdonamiento valleto. **L**lamase en el Salinato y en el cinchango. El que hace el pecado siendo en d<sup>r</sup> pecado. Y el que hace el crimen culpa permanente destra de la maldad que no se lava que no se derroga ni se limpia: quemarla no se limpia en el fuego que no se limpia en el agua. **L**lamase en la maldad que se cumple que no se cumple en el misterio de la maldad que no se cumple en el misterio de la maldad y en el misterio de la maldad que no se cumple en el misterio de la maldad.

THE FIRST BOOK PRINTED IN AMERICA

In France, Geoffroy Tory was the first Royal Printer, having been appointed by Francis I. He was painter, engraver, and scholar as well as printer and although the reformer of typography in France, he is known particularly for his border designs. Four of these adorn the gallery.

Printing, which had spread so rapidly throughout Europe, was not slow in invading the New World. Juan Cronberger, a printer of Seville, Spain, set up a press in the City of Mexico about 1540, and from that press we have a work printed in 1544. This is indeed a rare specimen of American incunabula, and its importance has been twice mentioned previously in these pages. The next press in the New World, and the first in what is now the United States, was established at Cambridge, Massachusetts, a century later. There Samuel Green printed a book written by Increase Mather. Ours is one of the ten copies of this precious work known to exist.

In 1793 William Maxwell established the first press in what is now Ohio, at Cincinnati, where he printed the first Ohio book. This volume completes for the present our series of the first examples of printing in our country. Mr. Stevens long sought the first printed work of Toledo, but it consistently eluded him.

Hans Holbein the Younger, one of Germany's greatest artists, court painter to Henry VIII of England, friend of Erasmus

and Sir Thomas More, was also the first great illustrator of books. Although of the sixteenth century, he can truly be called a modern illustrator. His great masterpiece is the Dance of Death. We possess the Lyons edition of 1547 of this work in which there are fifty-three woodcuts, all supreme in composition, draftsmanship and dramatic power. Holbein's other masterpiece was his series illustrating Old Testament subjects, published at Lyons. This, too, we exhibit.

In the early days of printing, books, being rare and valuable, were frequently chained to desks in the monastic and collegiate libraries of Europe. One of these, a New Testament in English, printed in 1548, with the chain still attached, is now owned by the Museum.

In France four generations of the family of Estienne produced the most notable printers during the sixteenth and seventeenth centuries. Robert Estienne was appointed Royal Printer by Francis I. In technical skill and elegance, he ranks with Aldus and Froben. His office descended to his son of the same name. Francis I defrayed the cost of producing for his royal printers a beautiful Greek type known as Typis Regis. With this the younger Robert printed two volumes which are now in our collection.

Another of the great printing houses of the time was that of Plantin. The founder, Christopher Plantin, went from France to

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A STRAWBERRY HILL PRESS ILLUSTRATION  
Reproducing a painting in the Edward Drummond Libbey Collection.

Antwerp where in 1555 he established his shop. It maintained its activities for three centuries, the longest continuous existence ever enjoyed by any publishing house. Two of Plantin's books are in our collection.

Still another great family of printers made their names forever famous in the annals of the art of printing. The first of the Elzevirs, Louis, began printing in Leyden in 1580. His sons and successors printed in Amsterdam, the Hague, Utrecht and elsewhere. Altogether they produced some sixteen hundred publications of rare typographical excellence, several of which have found their place in the Toledo Museum.

William Caslon, born in England in 1692, by his unusual skill made great improvements on the English types then in use. His are still models of clearness, uniformity and beauty.

It was but a few years later that John Baskerville, an English writing-master of Birm-

ingham, produced types of great distinction and elegance. We have a copy of his first published work, an unsurpassed example of fine typography.

Another important English press was that established at Strawberry Hill in 1757 by Horace Walpole. The *Anecdotes of Painting*, printed in 1762, is especially interesting to us, because it illustrates and describes the French Primitive entitled *Marriage of Henry VI*, then owned by Walpole, and now in the Edward Drummond Libbey Collection.

In America, printing history has been made by men whose renown for other achievements exceeds their reputation as craftsmen and artists. Benjamin Franklin at the age of twelve was apprenticed to his brother, a Boston printer. He afterwards found employment in Philadelphia with Samuel Keimer who started the *Pennsylvania Gazette* and later sold the paper to Franklin. For thirty

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A BINDING FOR JEAN GROLIER  
Gift of Edward Drummond Libbey

years under his guidance this small weekly exerted an influence unrivalled in the history of journalism.

Franklin's next venture was the publication of Poor Richard's Almanac, still one of the marvels of literature.

Franklin's typographical masterpiece was a translation of Cicero's Essay on Old Age, published in 1744. As an example of Franklin's craftsmanship, this book stands preeminent.

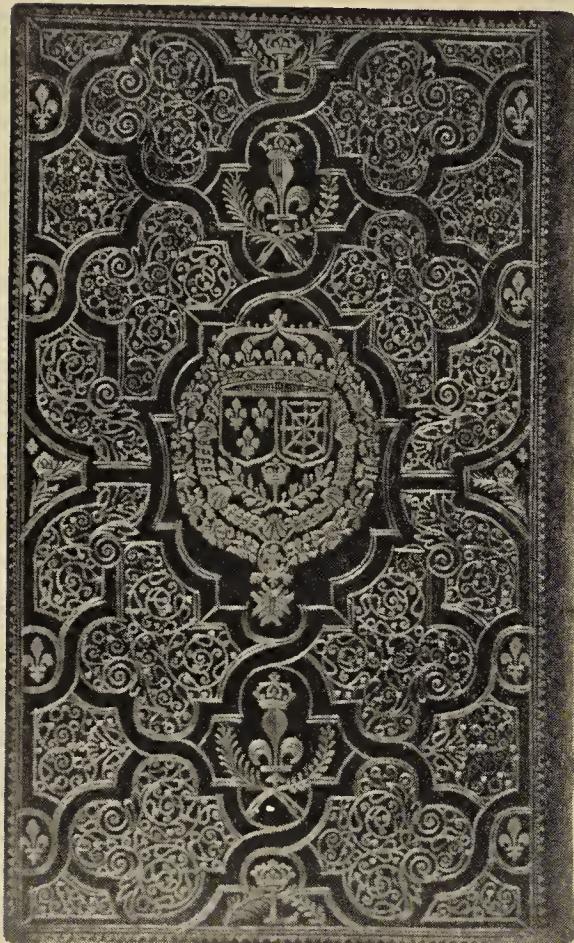
Of all these works by Franklin, as well as some by his brother James and his friend and advisor William Bradford, the Museum has splendid examples. The case devoted to

Franklin's works is further embellished by a splendid autograph of this early American printer whose signature was appended to both our Declaration of Independence and our Constitution. This is the gift of Richard E. Norton of Philadelphia.

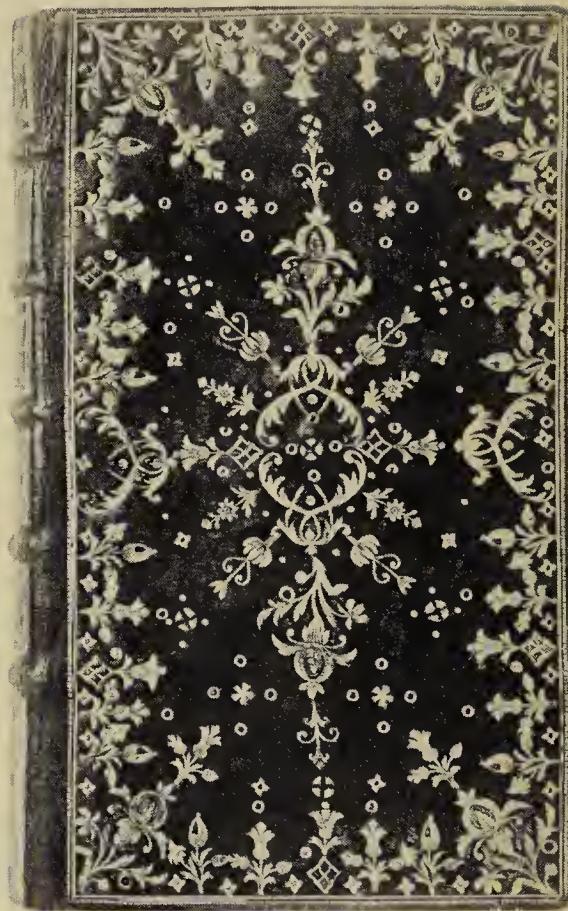
Paul Revere is better known as a patriot and horseman than by the craft through which he earned his daily bread. He was an engraver and silversmith of considerable repute in his own time. Examples of his published pictorial engravings are extremely rare, yet the Museum exhibits two of them.

An American revolutionary character of less patriotic tendencies is represented by a unique

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A BINDING BY LE GASCON



A BINDING BY DEROME

broadside in our collection. Benedict Arnold when a young man was a dealer in drugs, books and sundries at New Haven, Connecticut. In those days of few newspapers, broadsides often took their place. Our Arnold broadside, of which there is no other copy, names the wares which were for sale in his shop and as an early book dealer's list it is of bibliographical importance.

The Story of the Book is incomplete without a chapter on Bindings. A small but choice group, illustrating the development of that final touch in the embellishment of the book, has been added to the gallery. Kings, nobles and scholars became the patrons of the art of beautifying books and there flourished in Italy, France, England and elsewhere from the fifteenth century, a line of masters the record of whose achievements forms an important and delightful passage in the story of art.

The first great patron of fine printing and binding was Jean Grolier, Vicomte d'Aguisy, Treasurer General of France, statesman, scholar and collector. In his library there were three thousand volumes, about three hundred and fifty of which are known to still

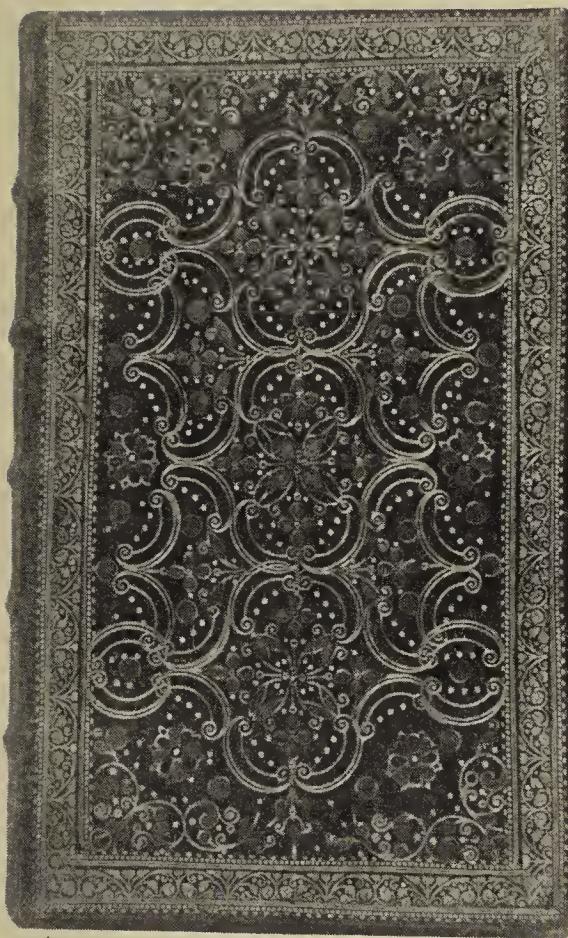
exist. Two of these beautiful books are in our Museum, the gift of its Founder, Edward Drummond Libbey. Grolier had his bindings inscribed GROLIERII ET AMICORUM [Grolier's and his friends'], in amiable contrast to the custom of another French collector, whose bookplate bore a text from the parable of the ten virgins, "Go to them that sell and buy for yourselves."

The great sixteenth century binders of France were Clovis and Nicholas Eve, binders to Henry III and Henry IV. Of their works which we possess, one volume was bound for the former monarch in full brown morocco. It is exquisitely tooled.

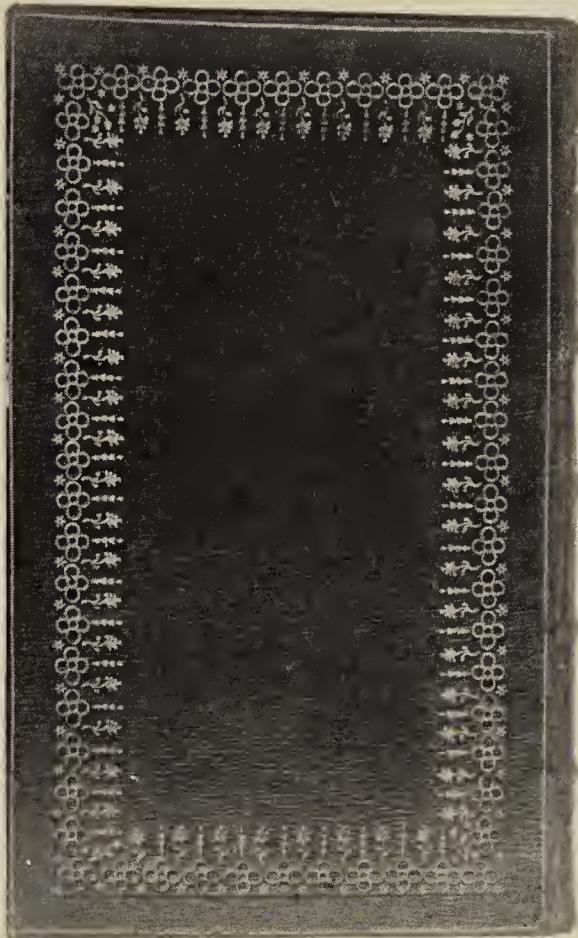
A beautiful example in red morocco by Le Gascon represents the climax of the brilliant and delicate achievement in the art of binding in France in the seventeenth century. Le Gascon originated the style known as pointille —a series of dots. This volume was printed by Plantin, bound by Le Gascon for Louis XIII, bears his arms, and later belonged to Robert Hoe, whose bookplate is still attached to it.

The Deromes formed a long line of French binders in the seventeenth and eighteenth

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A BINDING BY MEARNE



A BINDING BY PAYNE

centuries, working for many of the notables of the time and producing bindings of great excellence, several of which have come into our collection.

Samuel Mearne was royal binder to King Charles II of England from 1660 to 1683. His bindings are the outstanding examples of the art of his time in England. They are more worthy of being compared with the work of the great French artists than those of any other English craftsman. After Samuel's time, Charles Mearne became royal binder, and continued under Queen Anne in the eighteenth century. After him the art was resumed by Roger Payne who was a master craftsman, and whose work commands undiminished admiration.

Not the least of the charms of fine books is their associations—the sentiment attached by reason of the hands that have studiously or lovingly held them. We have, as the gift of Messrs. Jesse Isadore, Percy S. and Herbert Straus of New York, a group of books in fine bindings of historical value because of the importance of their first owners. Included in this case is a beautiful Elzevir bound for Louis XIII of France, and two volumes bound in yellow morocco, for Sophie, daughter of Louis

XV. From the library of Cardinal Mazarin comes another volume, which might once have rubbed sides with the first known Gutenberg Bible in the library of the Cardinal where that priceless work was first discovered. Other volumes are from the libraries of Louis XV, Marie-Josephine Louise, the queen of Louis XVIII, and Napoleon.

In an article in the Museum News, from which, together with the labels prepared by Mr. Stevens for the books and manuscripts, most of this story of the gallery is compiled, our first Director said:

"It is the aim of our Museum some day to tell perfectly the story of printing, engraving and illustrating, from the ancient days of the clay tablet, down through papyri, vellum, the hand-written books, incunabula, the early engraving on wood and copper, etching, printing and book making in all its steps.

"The last thing which can happen to a good book is the preserving of its pages in a beautiful and appropriate binding, and throughout the centuries there have, fortunately, been great patrons who have fostered the development of master workmen and artists who have combined to make this art one which for all time will appeal to lovers of the beautiful."

# A **M**USEUM OF **A**RT — **W**HY?

**M**OST men mistake being alive for living.

**■** The best of what we hear we fail to understand.

**■** We labor that we may gorge ourselves — and sleep with the kitchen cat and kennel dog.

**■** A community is as rich as its understanding of the use of riches.

**■** We grieve for the few in asylums for the mad but heed not the wanton waste of sound minds.

**■** A great manufacturing centre is a prison house unless it provides something for the leisure hours.

**■** The busiest city on earth is fast asleep unless it is doing something towards the higher education of its people.

**■** Work should be a means to leisure in which to enjoy the sublime creations of science, literature, music and art.

**■** No city is great unless it rests the eye, feeds the intellect and leads its people out of the bondage of the commonplace.

**■** Hospitals do much; they make sick men well—Museums of Art do more; they make WELL MEN BETTER

*Frank W. Stevens*  
Director Toledo Museum of Art

The design on the cover is Miss Edna Remmert's solution of a class problem given in the Museum School. It was inspired by the manuscript pattern for Gutenberg's Bible, and hence is most appropriate to this issue.

